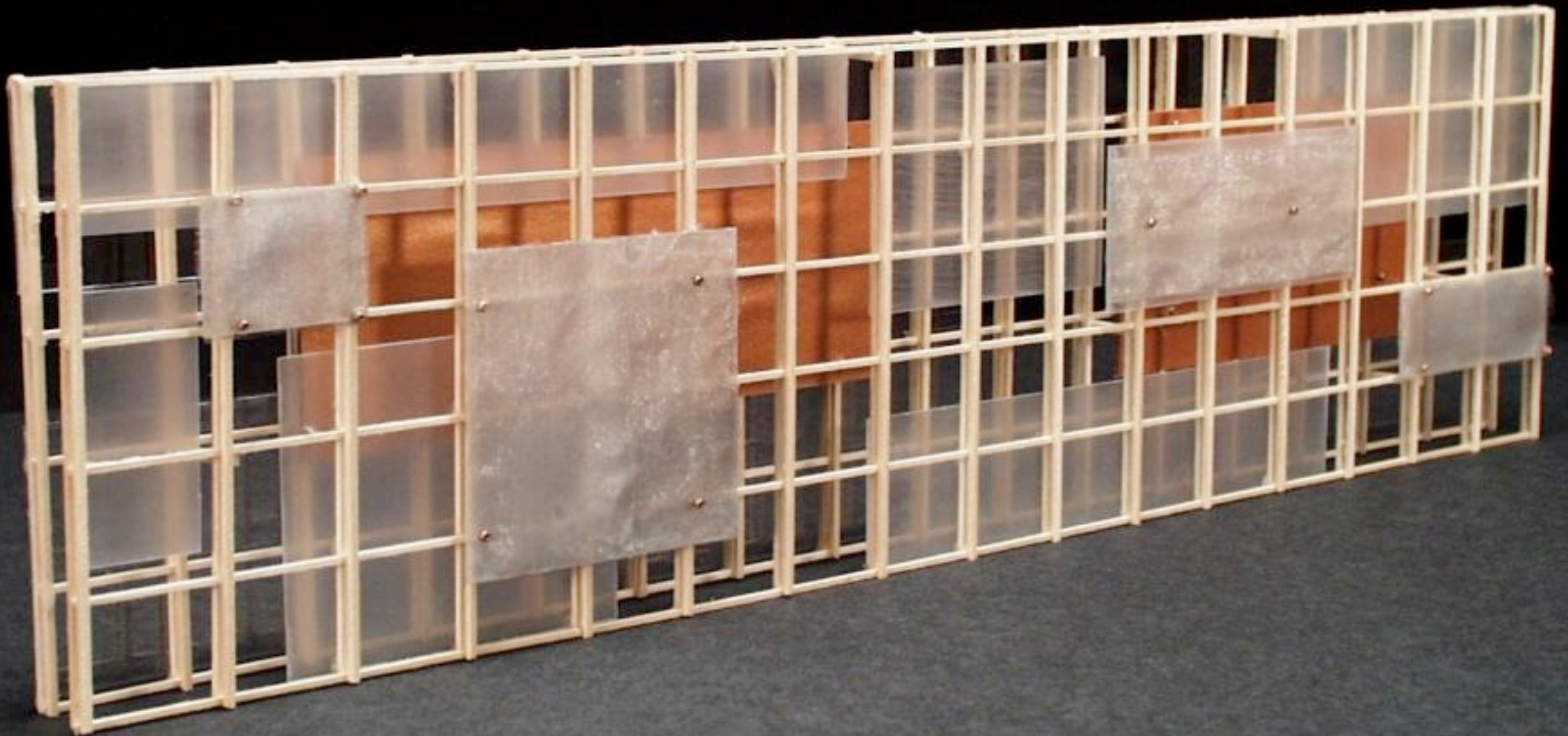


PERANCANGAN ARSITEKTUR 1 ARCHITECTURAL DESIGN 1

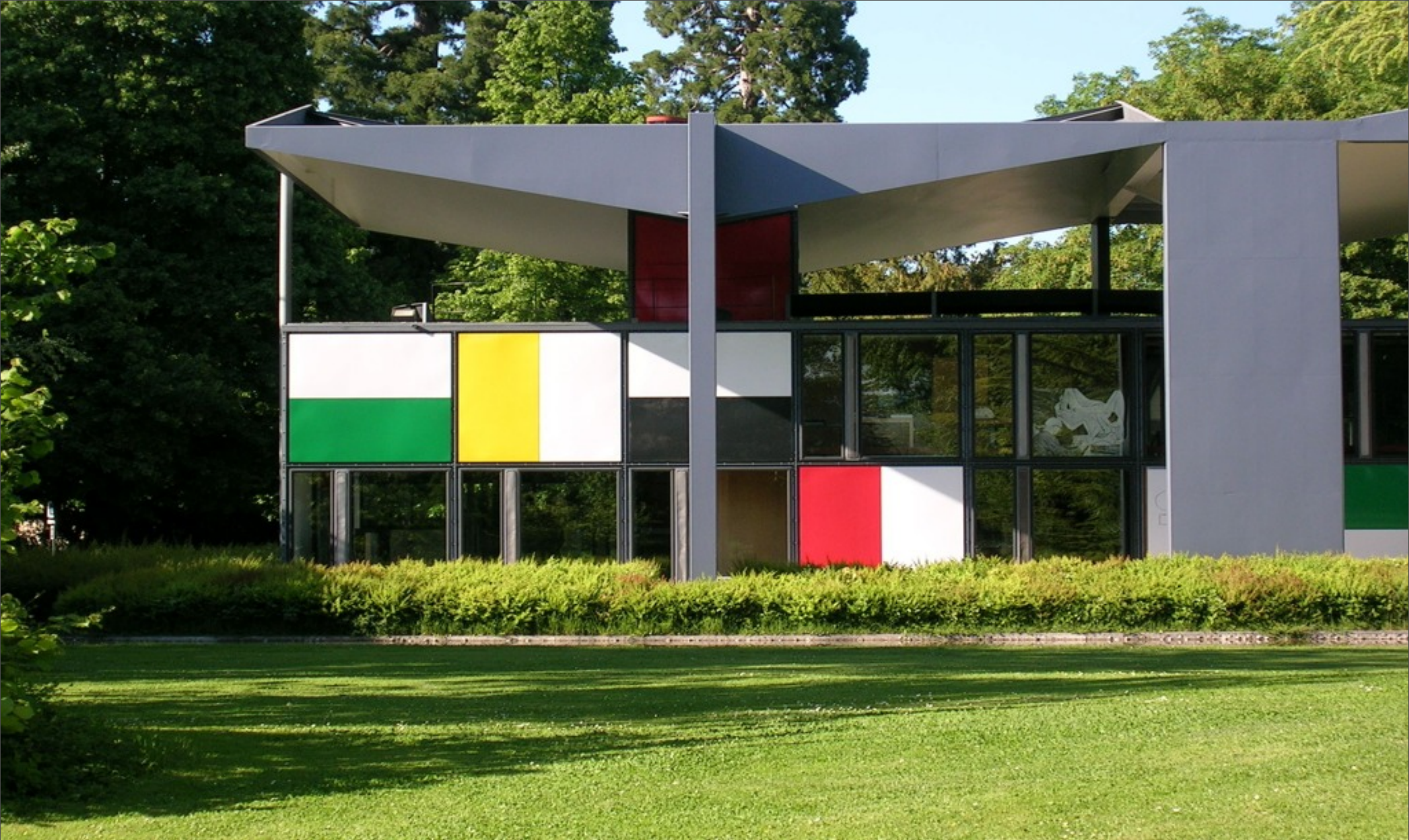
Fundamentals of Design & Architectural Composition





**introduction:
architecture as
compositions to
make place**

**2-DIMENSION COMPOSITION
= ELEMENTS + ORDER**



3-DIMENSION COMPOSITION
= ELEMENTS + ORDER + SPACE



3-DIMENSION COMPOSITION
= ELEMENTS + ORDER + SPACE



CITYSCAPE, Brussels

COMPOSITION = ELEMENTS + ORDER

PLACE = SPACE + HABITATION

Class Project: Mengidentifikasi, mengukur, menggambar elemen dan bagaimana mereka ditata, diskusikan apa saja tata atur dan elemen yang Anda temui!



PARC DE LA VILLETTE, Paris

LINE & PLANE

A line has a beginning and an end – by contrast, a point is timeless and directionless.

A line separates the spatial continuum – a point marks a position in space.

A line distinguishes between a here and a there – a point establishes a center.

This is why it is **DYNAMIC, DIRECTIONAL, and DIRECTING.**



MUR DE LA PAIX, Paris

LINE & PLANE

A planar element is formed in two fundamentally different processes: **FILLING** or **SPREADING** and **OUTLINING**. If a more or less homogeneous material forms a plane, we speak of filling or covering, like in a field. Spreading entails the application of an additional layer to an already existing basic plane in order to distinguish a certain area. Outlining defines an area excluded from a continuous plane.

plane as a wall, defining inside
and outside, filter of intrusion

LINE & PLANE



Didier Fiuza Faustino

Born 1968, currently based in Lisbon and Paris. His activities encompass architecture, video art, performances and writing, all of which focusing on studies of space experienced by the body. His representative works include "Love Me Tender", "Body in Transit", and "Stairway to Heaven".

Collection at the Centre Pompidou. Presently designing the residence of French artist Fabrice Hybert.



SPHERE

SELUBUNG

Class Project: Mengalami interaksi tubuh manusia dengan lingkungannya dan merancang “selubung” untuk melindunginya. Harus membawa bahan lunak yang dapat dipakai untuk menciptakan selubung



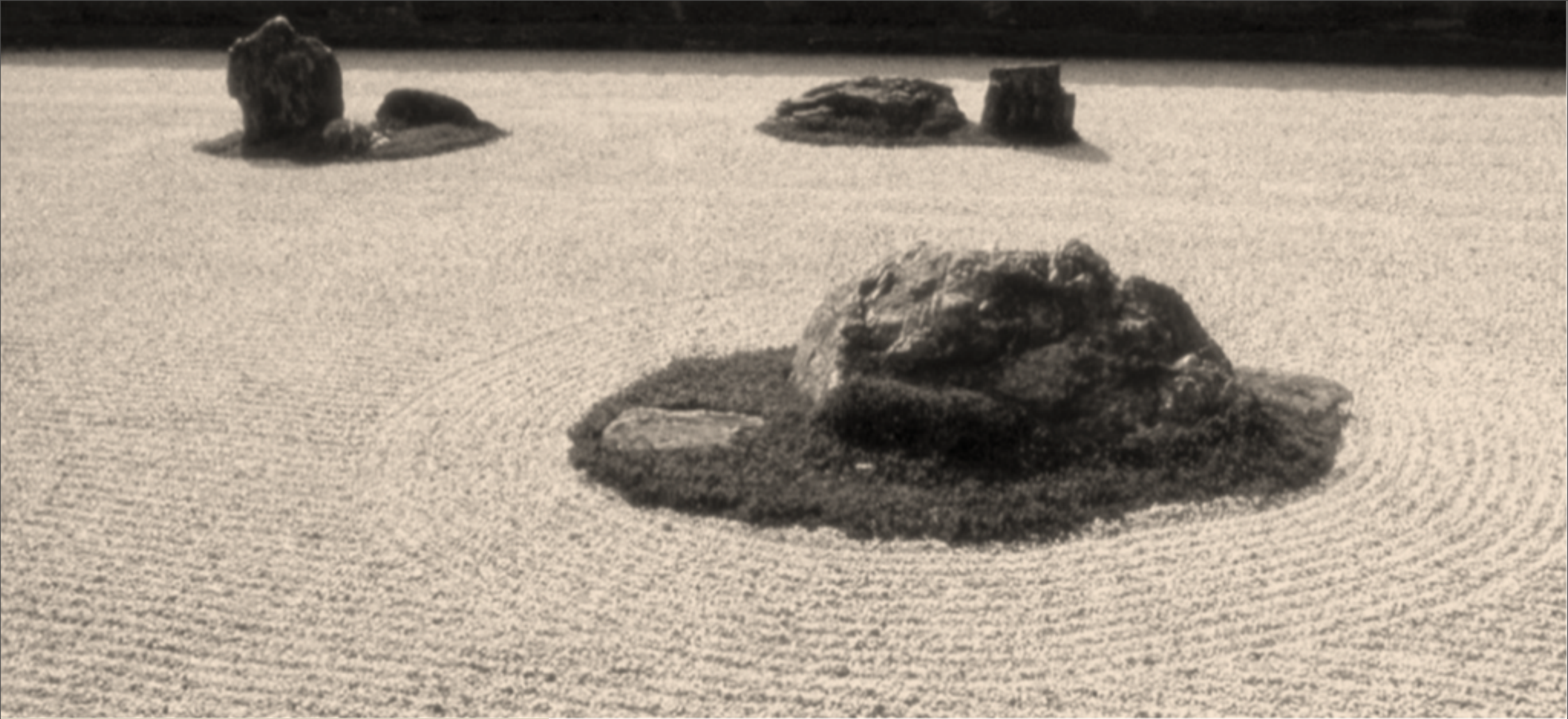
Volker Flamm
Wolfgang Ohnmacht
Moving Space
Source: Detail 8. 2001



SPHERE

SELUBUNG

Class Project: Mengalami interaksi tubuh manusia dengan lingkungannya dan merancang “selubung” untuk melindunginya. Harus membawa bahan keras yang dapat dipakai untuk menciptakan selubung



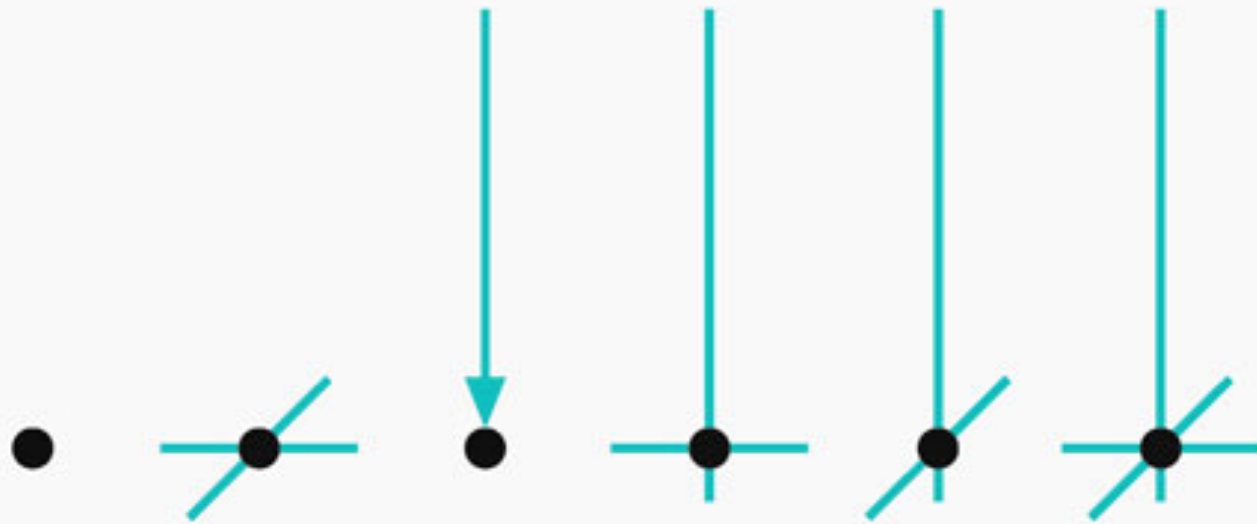
RYOAN JI DRY GARDEN, Kyoto

POINT & MASS

The point indicates a position in space.

In mathematical terms, it has neither length, width, nor depth and therefore seems directionless.

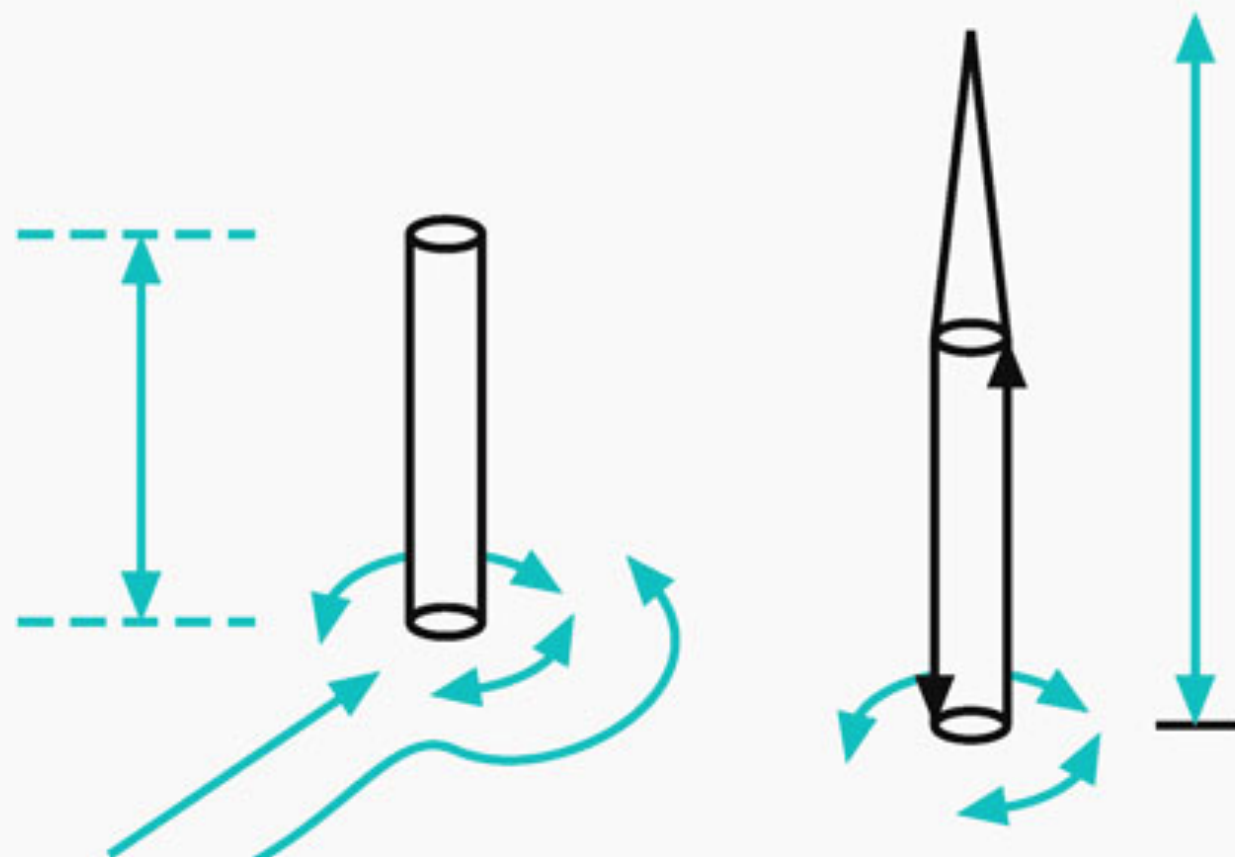
It has a center and is thus **STATIC, CENTERED,** and **CENTRALIZING.**



Vertical Centrality

Theory: Christian Norberg Schulz mendefinisikan karakteristik objek yang berdiri tegak sebagaimana suatu tugu sebagai: **standing (*berdiri*) as a relationship to earth and rising (*tegak*) as a relationship to the sky.**

Franziska Ullmann (2011) mencermati lebih lanjut karakteristik objek vertikal: With all vertical elements one must ask how high the element is, how it sits on the ground, what the middle section looks like, and how it ends at the top. Should the column simply be cut off at its upper end, or does a widening into a capital imply that it supports a heavy load? In this way the articulation of the top and bottom ends determines how the building stands or rises. An emphasis of the horizontal strengthens the building's connection to the ground, whereas an emphasis of the vertical expresses an active relationship to the sky and to light.



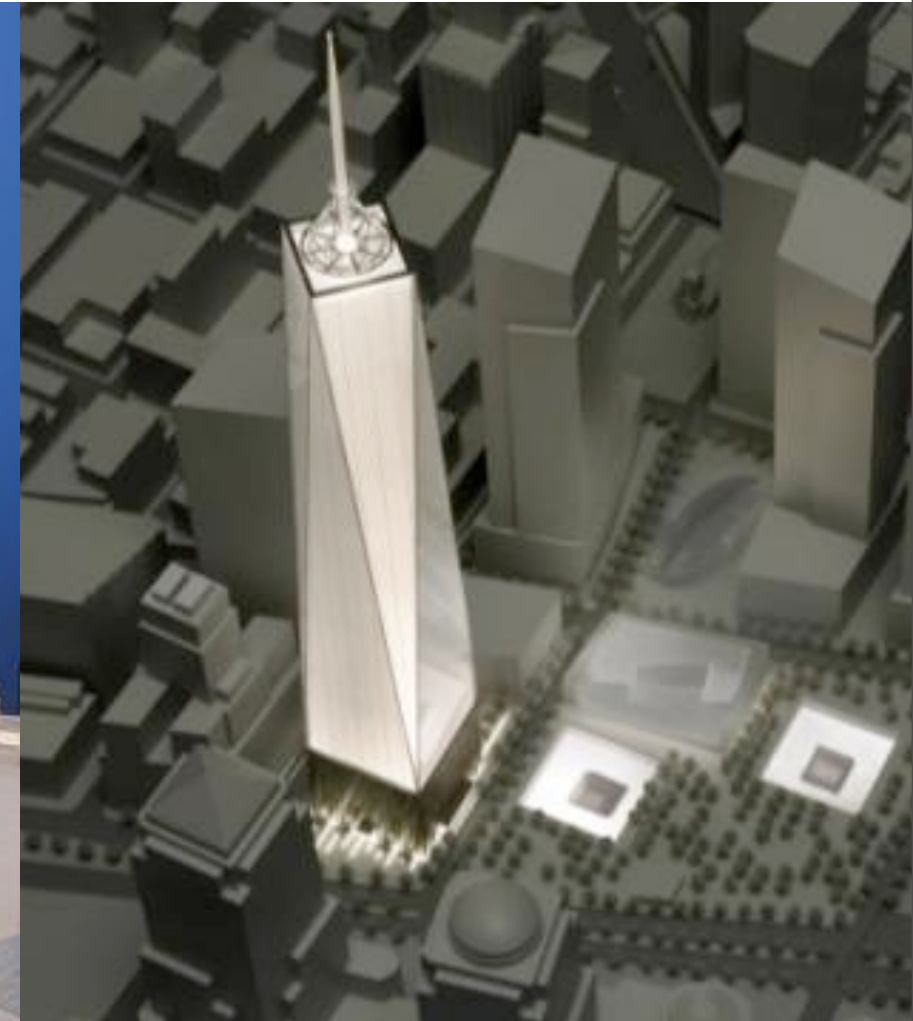
Exemplary Cases:

Verticality and Anthropomorphy:

Komposisi vertikal sering diimbakan secara antropomorfis sebagai sosok manusia sehingga dibagi menjadi kepala-badan-kaki. Patung Liberty, Freedom Tower Rancangan Daniel Libeskind, dan Freedom Tower Rancangan David Child (SOM) memberikan gambaran derajat abstraksi sosok vertikal antropomorfis tersebut.

Vertical Element and Context

Obelisk di Piazza Basilika St. Petrus Vatikan yang membangun relasi intensif dengan bidang muka Basilika, plaza dan selasar keliling.



Centrality and Orientation

Jika suatu objek memiliki karakteristik yang sangat kuat maka kehadirannya akan membentuk pusat yang mengorientasikan papan dan objek-objek di sekitarnya.

Theory: Franziska Ullmann (2011) merumuskan suatu objek yang berpengaruh kuat dapat digambarkan sebagai suatu TITIK (*Point*)

- The point indicates a position in space.
- In mathematical terms, it has neither length, width, nor depth and therefore seems directionless.
- It has a center and is thus static, centered, and centralizing.

Exemplary Cases:

Amphitheater Epidauros yang memanfaatkan bentang alam untuk membentuk pola geometris yang sangat kuat yang berfokus pada pentas di tengahnya sebagai basis fungsional.

Auroville dengan pola memusat yang berbasis simbolis yang kuat



Placing an Object to Manifest Existence

Pemahaman yang paling mendasar terhadap arsitektur sebagai upaya manusia untuk menciptakan papan adalah dengan memahami relasi suatu objek dengan papan keletakan objek tersebut. Suatu pohon akan memberi pengaruh terhadap papan di bawah naungan tajuknya, sebagaimana suatu tonggak batu memengaruhi papan di seputarannya.

- **Theory:** Simon Unwin (1997) menyebut ruang pengaruh ini sebagai **“circle of presence”** yang difahami sebagai medan pengaruh keberadaan suatu benda yang berkontribusi dalam identifikasi suatu papan (*place*). Kekuatan medan ini bergantung pada karakteristik fisis dan pemahaman manusia terhadap nilai penting objek tersebut.

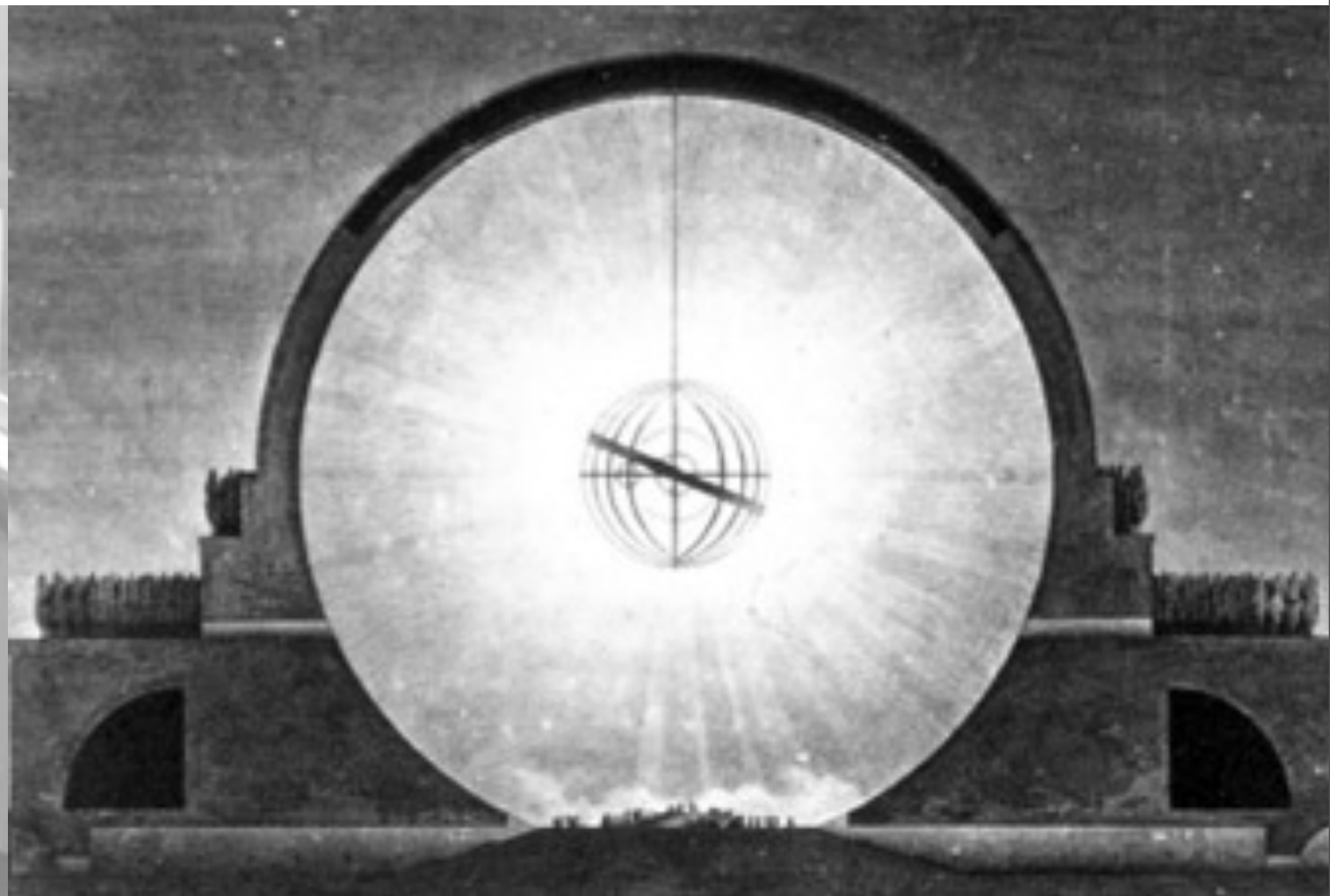
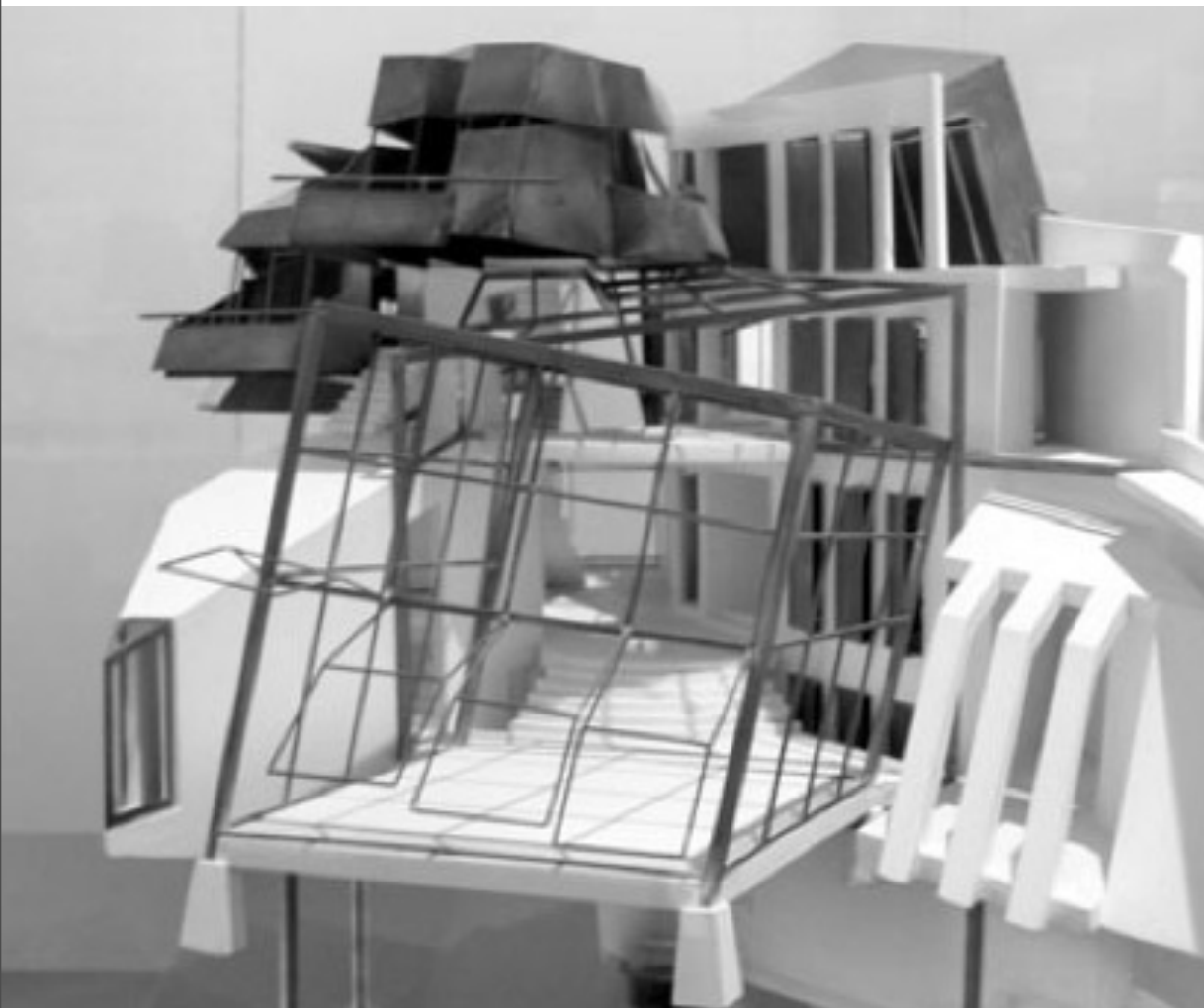
- **Exemplary Case:**

Taman di Ryoan-Ji Kyoto yang menegaskan kehadiran batu-batu dengan pola garis pada hamparan pasir putih.



A standing stone asserts its circle of presence in the landscape, and establishes the place of those who put it there.





ST IGNATIUS CHAPEL, Seattle

CRAFTING ASSEMBLING

Space is defined by its boundaries. While the **horizontal** planar element determines the form of the space, the **vertical** point-elements and linear elements mainly define the space's relationship to its surroundings. One conceives **space as emptiness** in the sense of the traditional concept of the vessel. This applies to interior as well as exterior space. The mass and form of the objects generate the real and imaginary fields of tension. If



ST IGNATIUS CHAPEL, Seattle

HUMAN SPACE

Space is defined by its boundaries. While the **horizontal** planar element determines the form of the space, the **vertical** point-elements and linear elements mainly define the space's relationship to its surroundings. One conceives **space as emptiness** in the sense of the traditional concept of the vessel. This applies to interior as well as exterior space. The mass and form of the objects generate the real and imaginary fields of tension. If